



Summer
1956

QUARTERLY NEWS LETTER

VOLUME XXI

NUMBER 3

The President's Page

Post War Fine Printing in Britain

by Ruari McLean

SERENDIPITY

NOTES ON PUBLICATIONS :: EXHIBITIONS

ELECTED TO MEMBERSHIP

£c. £c.

*Published for its members by The Book Club
of California, 545 Sutter Street,
San Francisco*

The Book Club of California

FOUNDED in 1912, The Book Club of California is a non-profit association of book-lovers and collectors who have a special interest in Pacific Coast history, literature, and fine printing. Its chief aims are to further the interests of book collectors in the West and to promote an understanding and appreciation of fine books.

The Club is limited to seven hundred and fifty members. When vacancies exist membership is open to all who are in sympathy with its aims and whose applications are approved by the Board of Directors. Regular Membership involves no responsibilities beyond payment of the annual dues of \$15.00.* Dues date from the month of the member's election.

Members receive the *Quarterly News-Letter* and all parts of the current Keepsake series, *Treasures of California Collections*. They have the privilege, but not the obligation, of buying the Club publications which are limited, as a rule, to one copy per member.

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*Excerpt from by-laws of the Club: "... of the total of \$15.00 annual dues... the amount of \$2.00 shall be in consideration for the *Quarterly News-Letter*... and the additional amount of \$3.00 shall be in consideration for the annual keepsakes..." Extra copies of keepsakes or *News-Letters*, when available, are sold to members at 50c each. Membership dues and contributions (including books or documents, at current market value, suitable for the Club's library) are deductible in computing income taxes.

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The President's Page

ONE of the most enjoyable features of serving on The Book Club of California's Board of Directors is participation in the Board's monthly luncheon meetings at the Club's headquarters. Our secretary, Mrs. Downs, provides a delicious lunch, and after the pleasant informality of such a repast the mood is always effectively set for successful transaction of the Club's business. This was especially true of the April meeting, when your newly chosen Board held its first post-organization luncheon. The wisdom of the suggestion of our last year's committee of "Elder Statesmen" that Board rotation be initiated by the Book Club is now apparent, and we welcome our new Board members while retaining the continued service and advice of those who are now alumni. As the years go by many more of our members will, under this program, enjoy the privilege of serving on the Club's governing body and of assisting in shaping its course and destiny. Moreover, any member interested in seeing how the Club's wheels go round will always be welcome at the Board's meetings on the second Tuesday of each month—provided he (or she) will notify Mrs. Downs of a desire to attend at least a day in advance of the meeting.

In assuming the presidency of this organization for a second year, I made it clear that, while I keenly appreciate the honor of

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re-election, I am convinced that this office should also rotate, and I therefore announced that I would not accept a "third term"—if offered. Board members soon become familiar with Club operation, and the board is replete with what the politicians call "presidential material." I make bold, therefore, to suggest that not more than two consecutive years in the presidential office should become a recognized Book Club tradition.

Our latest publication, *The Letters of Frank Norris*, has proved most popular and was well-nigh sold out before all the copies were received from the printer. Jane Grabhorn (with the able assistance of Bob and Ed) has again displayed the artistry for which her Colt Press has become noted, and we trust that before long the Club may be able once again to enlist her services. Meanwhile, the two other books scheduled for 1956 are coming along quite satisfactorily. It is gratifying to be able to announce that we now have almost 200 "standing orders" for all Club publications and that a "waiting list" of applicants for membership now exists. I should add, however, that no one should hesitate to present new names for membership, since there is always some unavoidable turnover—even a few resignations—and to date no applicant has had to wait more than two months.

A remarkable series of exhibits is being planned for the remainder of this year; the 1956 Keepsakes bid fair to become milestones in our history; the Club's finances are in excellent condition; the *News-Letter* continues to flourish; Mrs. Walter, chairman of our House Committee, promises for 1956 several "Open Houses" equally as pleasant as those of 1955; and an exciting Christmas Book is in the offing for 1957. We trust that the delightful atmosphere of the Club's new headquarters may come to be enjoyed by all its members, along with the fellowship of the other booklovers who will be found in that worth-while spot.

CARL I. WHEAT

Open House

5 to 7 o'clock on Monday, June 4. Members and their guests are cordially invited to this special Open House which is being held to inaugurate an exhibit of "Post War Fine Book Printing in England." We expect to put up a very fine show of books and ephemera; and of course, refreshments will be served.

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Post War Fine Printing in Britain

by Ruari McLean*

Editor's Note: This is the first of a series of articles on postwar fine printing in European countries; this on Britain will be followed by others on France, Sweden, Germany, Holland, Italy, and Switzerland; they will be written by a typographic authority in each country.

UPDIKE'S great work on *Printing Types*, published in 1922, was set entirely by hand; it is a reminder of how short a time book designers have been living in the machine age. The between-war period in which *Printing Types* was published may be called the second chapter in the history of modern book design, if it be allowed that William Morris wrote the Foreword, and Chapter One ended in 1914. We are now eleven years into Chapter Three; and it is time to try and see how the story is developing.

Perhaps the most important influence in the pre-war years in Britain was the output of the Nonesuch Press, which showed how machines could be utilized for fine book production. Then came the war years, with greatly lowered standards in the interests of national economy. Nevertheless, some remarkably well-designed books were produced during those years, to "utility" requirements.

It took a long time after 1945 to return to normal; but the lessons of Sir Francis Meynell and the Nonesuch Press have been learned to such good effect that, today, several British publishers are attaining an almost Nonesuch standard in their everyday output. On the other hand, no fine books have yet been produced in England since the war to compare with the larger and more lavish works of the Nonesuch or Shakespeare Head Presses in the Thirties.

*Mr. McLean studied printing first under Bernard Newdigate at the Shakespeare Head Press in Oxford. He was a tutor in typography at the Royal College of Art, London, 1947-1950, and is now a partner in his own book design and production firm of Rainbird, McLean Ltd. He is also consultant in typography to the magazine-producing firm of Hulton Press Ltd. Mr. McLean is the author of *George Cruikshank*, and of *Modern Book Design*, and has been a contributor to *Signature*, *Alphabet & Image*, and numerous other periodicals.

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Sir Francis Meynell has recently revived his imprint, and issued, notably, a post-war Nonesuch Shakespeare in four volumes. Such is his vitality that he is probably even now planning a masterpiece to outshine anything he has yet done.

The Curwen Press, which, unlike the Nonesuch Press, is an actual printing establishment, is as high in reputation today as it was before the war. It has just suffered a grievous loss—as has the whole world of books—in the death of its chairman, Oliver Simon, founder of the *Fleurbaey* and of the Double Crown Club. The most notable books produced by the Curwen Press since the war are undoubtedly the catalogues of Major J. R. Abbey's collection of colour-plate books (the whole of which collection has recently gone to America). The first two, *Life in England*, and *Scenery of Great Britain and Ireland*, have already appeared; the remaining two volumes, both on travel, will be published this year. They are illustrated with collotype plates and line illustrations, and besides forming an indispensable source for any student of book-production in early Nineteenth Century England, they are beautiful books in their own right and models of how such massive bibliographies may be attractively designed. The price of these books (the set of four costs £56.10.0d) puts them in a restricted class.

The Curwen Press has also printed André Simon's *Bibliotheca Gastronomica*, a catalogue of books and documents on gastronomy, for the Wine and Food Society, and, in the price range of normal publishing, Oliver Simon's *Introduction to Typography* and his autobiography, *Printer and Playground*.

Oliver Simon's son Timothy is now carrying on his father's fine traditions at the Curwen Press.

The Oxford and Cambridge University Presses probably stand even higher in reputation as fine book printers today than they did before the war. With Charles Batey as the Printer at Oxford (seconded by Vivian Ridler) and Brooke Crutchley at Cambridge (seconded by John Dreyfus and A. H. Gray) both presses are putting out fine work. These classical establishments from time to time forget themselves and produce something light and lively; and their regular standards are enviably high both in design and presswork.

Only Oxford has produced an important new *Bible* since the

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war, which is discussed later. Both presses produced distinguished versions of the Coronation Service in 1953, which were described and illustrated in Sir Francis Meynell's article in the 1954 *Penrose Annual*. Oxford's was set in the Fell types; Cambridge used Mono-type Bembo, with Perpetua titling.

Cambridge University Press has been producing since the war many books of importance to bibliographers and students of the book. In the first place, there are the annually delivered Sandars lectures in bibliography, a famous series in which Stanley Morison's *The English Newspaper* appeared in 1932. It is impossible to give here all the post-war titles, but attention must be called to J. B. Oldham's *English Blind-Stamped Bindings* of 1952 and the late E. P. Goldschmidt's *The First Cambridge Press in its European Setting*, and the same author's *The Printed Book of the Renaissance*, 1950; all, as may be expected, handsome books, although not expensive.

Two other bibliographies, themselves in the fine book class and comparable to the Major Abbey catalogues mentioned above, are Michael Sadleir's *XIX Century Fiction*, two volumes, 1951, and *The Rothschild Library*, two volumes, 1954. Both works are illustrated with collotype plates.

Cambridge also printed for the Grolier Club of New York *William Blake's Illuminated Books* by Geoffrey Keynes and Edwin Wolf 2nd; and for Cassell the *Bibliography of Eric Gill*, by Evan R. Gill, both in 1953.

Cambridge has also produced the most ambitious artist-illustrated books made in England since the war, but, as they were made for The Limited Editions Club of New York, hardly anyone in England has ever seen them. Of *Comus*, illustrated in full colour by Edmund Dulac, the less said—in the writer's opinion—the better; but *Anna Karenina*, illustrated with Barnett Freedman's magnificent lithographs, and *The Newcombes*, illustrated by Edward Ardizzone's line drawings coloured by stencil, are both fine works. *The Voyage of the Beagle*, illustrated with wood engravings by Robert Gibbings, is shortly appearing in the same series.

Mention must be made here of the books printed privately by the Cambridge University Printer for presentation to the Press's friends each Christmas. These books would be outstanding as fine productions at any time, but the more so now when very few

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books indeed of any merit are being "privately printed" in England. Last Christmas, he issued a book of new drawings specially made by Gordon Cullen (England's leading architectural artist) to illustrate Hawksmoor's early Eighteenth Century plan for Cambridge. These are probably the best architectural drawings since Hollar. In 1953, the Christmas book was *A Tally of Types*, which consists of eighteen short essays by Stanley Morison on the Monotype type faces whose cutting he either advised or advised against. The book is a document of major typographical importance and absorbing interest, as well as being itself a most handsome piece of work. Each essay is set in the type face which is being discussed, and the book is adorned with head and tail-pieces engraved by Reynolds Stone. Copies have been sent to important libraries in the United States of America, as well as in Great Britain.

Oxford has not produced so many books of bibliographical interest as Cambridge; but in 1946—shortly before Dr. John Johnson's retirement from the office of Printer—the Press published *Print and Privilege at Oxford to the year 1700* by John Johnson and Strickland Gibson which, besides being an important work of scholarship, is a handsome volume set in the Fell types.

The most important "fine book" printed at Oxford since the war has been the *Coronation Bible* in 1953. The Press had the privilege of presenting the *Bible* actually used for the Coronation Service. The opportunity was therefore taken of designing a new one that would be less costly than the great Bruce Rogers *Bible*, yet distinguished and modern in design. The design of the binding, by Lynton Lamb, attracted so much attention that the typography of the inside pages has not been much commented on; yet they are exceptionally interesting. The type used is Monotype Ehrhardt, the first time this type has been used for a *Bible*. Perpetua was used for initials and book titles. The arrangement is simple yet noble.

Other finely designed and printed editions were two books printed for the Roxburghe Club in 1953, Millar's *Le Somme Le Roy* and H. M. Nixon's *Twelve Books*; and, in the field of ordinary commercial publishing, John Hadfield's *Restoration Love Songs*, printed for the Cupid Press in 1950, with collotype illustrations by Rex Whistler (who was killed in action in Normandy in 1944);

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E. H. Fellowes' *The Office of the Holy Communion as set by John Merbecke*, 1950; and *Venetian Opera in the Seventeenth Century*, 1954. All these books had the advantage of using the beautiful Seventeenth Century Fell types which only the Press possesses; and all were relatively cheap in price.

The Oxford Illustrated Trollopes should be mentioned here: handsome, two-volume editions of the novels, bound in brown buckram, with illustrations, usually lithographs, by Lynton Lamb, Charles Mozley, Leonard Huskison and others. *The Autobiography* was ingeniously illustrated with contemporary prints, photographs, and items from John Johnson's "Sanctuary" or Museum of Victoriana.

Another man who regularly issues fine editions as presents to his friends at Christmas is Sir Allen Lane, the enlightened publisher of Penguin Books. Perhaps the most remarkable book he ever issued in this way was Coleridge's *The Ancient Mariner* (1950), designed by the late Charles Prentice (famous as the designer of many of Chatto and Windus' books, of which firm he was long a director) and illustrated with drawings (lithographed in colour) by Duncan Grant, the only illustrations in colour the writer can remember seeing of this poem.

At Christmas 1950, Sir Allen issued *The Nun's Priest's Tale* of Chaucer, with a title page in three colours engraved by Lynton Lamb. The edition of the *Ancient Mariner* was 700 copies; that of the Chaucer, 1,000.

At this point, Penguin Books themselves ought to be considered; and it is something to take note of, that these mass-produced paper-backed editions, which are among the cheapest books in the country, are high up amongst the best designed. In 1945, Allen Lane invited Jan Tschichold to come over from Switzerland and put the Penguin house typographically in order after the ravages of wartime economy, a job which in three years he successfully carried out, and which, because so many printers up and down the British Isles are engaged in Penguin production, influenced advantageously the whole of the British printing industry.

The King Penguin books, a series of illustrated monographs in paper boards, selling at between 3s. 6d and 5s., are more deliberately decorative in appearance, and despite the large quantities

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(average first printing: 40,000) in which they are produced, they are collectors' pieces.

It may have been noticed that very few of the books so far mentioned have been produced for sale as finely printed editions to collectors of fine books. The Golden Cockerel Press, however, continues to flourish mightily, and since it was founded in 1920 claims the record for longevity in private presses. Christopher Sandford has now run the Press for twenty-two and one-half years and has published (April 1956) 112 books, thirty-nine since the war.

They are mostly printed at the Chiswick Press, but other printers have also been used, including the Shenval Press, W. S. Cowell, R. and R. Clark, and the John Roberts Press. A most interesting selection of texts has been printed and illustrated by artists who include Cecil Keeling, Mark Severin, John O'Connor, Clifford Webb, Sir William Russell Flint, and the late John Buckland Wright. Many interesting and exotic papers, leathers, and other materials are used, in the true private press tradition.

One general publisher has recently published limited fine editions of a different kind, with some success. In 1953, William Collins (head of one of Britain's largest and oldest publishing houses) commissioned George Rainbird and the writer to produce a book for collectors on Thornton's *Temple of Flora*, to be illustrated in colour. This book was published in 1951 with twelve of Thornton's best colour plates reproduced by photo-litho, and the other plates in collotype. The text (including a complete bibliography of all the plates, a tortuous problem for collectors) was hand set in 18-point Perpetua.

The venture proving successful, it was followed up in 1953 by *Fine Bird Books 1700-1900*, an illustrated bibliography designed as a fine book, in a format that would permit many of the plates to be printed in the actual size of the originals.

This was followed by *The Album of Redouté* with the twenty-five plates of the original printed in exact facsimile. The text and bibliography of Redouté was printed by Enschedé at Haarlem, using a Nineteenth Century Didot type for headings. A copy of this book was presented by Her Majesty the Queen Mother to President Eisenhower on her visit to America in 1954.

A companion volume to *Fine Bird Books*, called *Great Flower*

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Books, 1700-1900, is in production at the moment and will appear at the end of this year.

It is perhaps due to Collins, who took the considerable risk of publishing these expensive books, to report that they have sold well, and have perhaps made some converts among people who had not previously taken pleasure in owning beautiful books.

The team that designed and produced them has also published, under the imprint of "George Rainbird Ltd." two books illustrated by young living painters: *Old Garden Roses, Part One*, with eight paintings by Charles Raymond, and *Old Carnations and Pinks*, with eight paintings by Rory McEwen. The same publisher is issuing this year as his third production the first finely produced book ever to be published on the drawings of Augustus John.

To close this survey, mention must be made of three other imprints that deserve attention from collectors of fine printing.

The Dropmore Press was founded in 1946 by Lord Kemsley, the proprietor of the London *Daily Telegraph* and other newspapers. Its policy was similar to that of the Nonesuch Press: to issue new or unavailable works of literature in limited editions, finely designed. The designer was Robert Harling. In most cases, the books were machine set by Monotype, but the type was worked over by the Dropmore Press's own hand compositor and the printing was done on a handpress. Original works were published by Arthur Bryant, Harold Nicolson, Edward Shanks, Duff Cooper, and others, including Ellic Howe's *The London Bookbinders, Master and Men 1780-1806*. The Dropmore Press's *chef d'oeuvre* was a special catalogue of the Royal Stamp Collection, published at 60 guineas in 1951, with superb facsimiles of rare stamps printed by Cowells of Ipswich. The press was closed in 1956, having issued about twenty-five volumes.

The Lion and Unicorn Press was founded in the Royal College of Art, London, in 1953. Its essential purpose is to act as a laboratory and training ground for the students of book design and illustration at the College, which is the most lively centre of training in all fields of design in Britain today. To support this purpose, subscribers have been invited and, for a modest sum, receive three books or more each year. The first issue in this way was Wolfgang Fugger's *Handwriting Manual*, issued in an edition

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of 200 copies on mould-made paper in 1955. The second book, also in 1955, was *The Life of John Wilkes, Patriot*, with two-colour illustrations by Donald Higgins, reproduced by photo-lithography. The third has not yet appeared. The Lion and Unicorn Press is worth watching.

Finally, the Gaberbocchus Press. This is a small publishing firm, not a "private press." But all the books it has so far issued have shown a pleasing and intelligent originality in presentation which make them quite different from anything else appearing in London. *Ubu Roi*, for example, in which the text is reproduced from writing, not from type (a device against which typographers are normally prejudiced), with marginal illustrations by Franciszka Themerson, is an exciting piece of book production, successful because it admirably reflects the extreme unconventionality and vigour of the text. There is a madness about this and various other Gaberbocchus books which is the spice of life, an ingredient somewhat lacking in the world of impeccable book production.

To sum up: there is probably less bad printing of books in Britain today than ever before, and the general standard is high and is going up. There is an abundance of good type faces, about two handfuls of printers, publishers, and book designers who know how to use them and, most encouraging of all, a gradual widening of the public ready and able to appreciate them. The next ten years ought to produce some interesting results.

John Howell

BY THE RECENT DEATH of John Howell, the Club and the world of books lost one of its most active and distinguished members. He was 81. Mr. Howell, a charter member and former director of the Club, was for many years an influential figure in our varied activities.

As the dean of booksellers in the West, and as a publisher, collector and author, he occupied an important position in San Francisco's cultural life.

Mr. Howell was born in Healdsburg, California, where his father published a weekly newspaper for ten years before moving to Oakland in 1878. As a member of the class of 1896 at the University of California, he founded the then privately-published student newspaper, now *The Daily Californian*. He worked for the old *Morning Call* in San Francisco until 1903 when he joined the staff of Paul Elder's Book Shop where he later became vice president and general manager. In 1912, Mr. Howell established his own rare book store which, for the past 32 years, has been located at 434 Post street. It is now under the guid-

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ance of a son, Warren R. Howell, who continues the family's interest in the Club.

John Howell wrote widely in the field of Californiana, and published books on California history as well as first editions of such authors as Robert Louis Stevenson, Mark Twain, Bret Harte and Abraham Lincoln. His other specialty was rare bibles: his own collection, estimated at 7,000, is now housed at the Pacific School of Religion in Berkeley.

For details of his bibliophilic adventures, members are referred to his article, "A California Bookman," in the winter 1953 issue of the *News-Letter*.

Committees for 1956-1957

Publications: DAVID MAGEE, *Chairman*; FRANK H. ABBOTT III, ARTHUR L. BLOOMFIELD, MISS EDITH M. COULTER, JAMES D. HART, OSCAR LEWIS, W. W. ROBINSON.

Keepsakes, 1956: ROBERT DE ROOS.

Keepsakes, 1957: ALBERT SHUMATE, *Chairman*; DONALD A. CHARNOCK, JOHN A. HUSSEY.

Membership: JOSEPH BRANSTEN, *Chairman*; FRANK H. ABBOTT, JR., MRS. FRANK GERBODE, MICHAEL HARRISON, LAWRENCE LIVINGSTON, MRS. DANIEL VOLKMANN.

Finance: PAUL BISSINGER, *Chairman*; MORGAN A. GUNST, CARROLL T. HARRIS, THEODORE M. LILIENTHAL.

House: MRS. JOHN I. WALTER, *Chairman*; MRS. PERRY BIESTMAN, MRS. DAVID SKINNER.

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Exhibits: DUNCAN OLMSTED, *Chairman*; WILLIAM A. BEATTY, MRS. HERBERT FAHEY, MRS. R. F. FERGUSON, MARTIN S. MITAU, MRS. HAROLD A. WOLLENBERG.

Gifts to the Library

(BIBLE). LIBER LIBRORUM. A Portfolio containing type designs for a possible modern printing of the BIBLE from many of the leading type designers and printers of the Western World. Presented as an international project by the Committee "Liber Librorum" to commemorate the 500th anniversary of the Gutenberg 42-line Bible. Fifteen hundred copies were printed of which 200 are presented to leading libraries and institutions, and 500 are for sale at \$22.50. The set is arranged so that the letter-sheets can be shown in exhibition form; it includes a set of photographs showing most of the participants, and an explanatory pamphlet. The portfolio was assembled in Stockholm, Sweden, and published there in 1955, to be distributed by the Royal Library of Sweden.

Vacation Notice

The Club's offices will be closed the last two weeks of June.

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Keepsakes

THE FIRST three parts of the 1956 Keepsake series are now in the hands of members, and the second group is in production. The series, to be called *Treasures of California Collections*, will consist of twelve folders, each dealing with a book, manuscript, or work of art in California libraries or museums. The subject for each was chosen by the author, a man identified with the library or other institution represented. In each case, the author has selected from his collections an item he particularly likes. The series is edited by Robert de Roos and it is being designed and printed by Lawton Kennedy, San Francisco.

Notes on Publications

WITH THE CLUB's most recent offering, *The Letters of Frank Norris*, as good as out of print within three weeks of publication, 1956 is off to a good start. The next book, scheduled for early Fall, is again one of literary rather than historical interest. The title has not been chosen, but we can at least tell you the subject: A lecture by Robinson Jeffers on his own poetry, given in 1941 at Harvard College. This illuminating talk by one of America's major poets has never before appeared in print, and the Club feels proud to be privileged to issue it for its members. Added attractions are a hitherto unpublished poem by Mr. Jeffers and an introduction by B. H. Lehman, professor of English at the University of California and a long-standing friend of the poet.

The book will be designed, illustrated in color, and printed by Mallette Dean who will be remembered for his beautiful *Physiologus*, published by the Club two years ago. It is too early as yet to give the exact format, but from the few trial pages submitted by the printer, we can assure you of a truly handsome book. The edition will be limited to 350 copies only. The price will be \$8.50, plus sales tax where applicable.

In the next issue of the *News-Letter*, we shall give you details of the Christmas Book. Suffice it to say here that this book will be one of the most important ever issued by the Club—it is a work on early California printing, to be printed at the Grabhorn Press.

Exhibition Notes

THE CURRENT EXHIBIT in the Club Rooms, tying in with the article in the *News-Letter* on fine book printing in Britain since the war, is devoted to English books, but includes books printed prior to the war, as well as those printed in the past decade. The books are largely from the private collections of members of the Club. The exhibit will continue through the Summer months.

During the month of May, the Club had on exhibit the work of members of The Society of Printing Arts, a group of junior printing members of the Club. The show included booklets and ephemera.

As far as possible, the Exhibit Committee, during the next year, plans to arrange exhibits of post-war European printing, to complement the series of articles being run in the *News-Letter*.

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Elected to Membership

The following have been elected to membership since the Spring issue of the News-Letter:

<i>Member</i>	<i>Address</i>	<i>Sponsor</i>
James H. Barry	Atherton	Joseph Bransten
Miss Amy Boynton	Lodi	Mrs. Esther Ruth Smith
Philip S. Brown	Pasadena	Joseph Bransten
Alonzo G. Curtis	Grand Rapids, Mich.	Carl I. Wheat
Robert L. Goldman	San Francisco	Joseph Bransten
Mr. & Mrs. R. J. Hansen, Jr.	Berkeley	Mrs. Elizabeth Downs
Alfred Layton	San Francisco	Joseph Bransten
Frank C. Lee	Grand Rapids, Mich.	Alonzo G. Curtis
Mr. & Mrs. Edgar N. Meakin	Hillsborough	Lewis Allen
Robert H. Raphael, Jr.	Los Angeles	Jake Zeitlin
Miss Doris M. Robbins	Pasadena	Miss Constance Spencer
Leon B. Russell	San Francisco	Mrs. John I. Walter
Harold G. Schutt	Lindsey	Michael Harrison
Albert Schwabacher, Jr.	San Francisco	Joseph Bransten
Daniel E. Stone	San Francisco	Mrs. L. D. Hanford, Jr.
Mrs. Jon Wiig	Honolulu, Hawaii	Sherrill Halbert
Joseph La Monte Zundell	San Francisco	Claudius Y. Gates
Sacramento State College	Sacramento	Michael Harrison

Serendipity

THE LATEST VOLUME, and one of the most attractive, in Glen Dawson's "Early California Travels Series" is *Adventures in California of Zakahar Tchitchinoff, 1818-1828*, with an introduction by Arthur Woodward. The original manuscript is in the Bancroft Library at Berkeley. The edition has been beautifully printed by Mallette Dean, the noted California artist, who has only lately turned his talents to book printing. His first book was the *Physiologus*, published by the Club in 1953; his third book, a Robinson Jeffers text, is "on the press" now and will be published by the Club this fall. His "Travels Series" book has four very handsome wood engravings in color; the edition is limited to 225 copies. Already, there are many who have started a collection of books which have been designed, printed and illustrated by Dean; and the time is propitious, with just two completed and one "in the works." Mallette Dean was born in Spokane, Washington, and came to San Francisco in 1927. He studied at the California School of Fine Arts for three and a half years; between 1929 and 1940 he received many awards for his paintings and prints, and is now recognized as one of the most capable wood engravers in the country. From 1934 to 1941, and 1945 to 1950, he illustrated books for the Grabhorn Press, The Allen Press, and others. Since 1950, Dean has worked as a free-lance artist and printer at his home in Fairfax, Marin county.

DAVID DAVIES reports that his book, entitled *World of the Elzeviers*, has recently been published by Nijhoff at The Hague.

The Book Club of California

THE JUDGES for the fifteenth annual Western Books Exhibition, who met recently, placed the Club's publications among the best printed books for 1955. William H. Meyers' *Journal of a Cruise to California and the Sandwich Islands* (designed and printed by the Grabhorn Press) was included among the three volumes receiving the highest rating possible. Close behind were *On the Ambitious Projects of Russia* (designed and printed by The Allen Press), and *Catnachery* (designed and printed by The Greenwood Press).

The current Western Book Show is the fifteenth to be sponsored by the Rounce & Coffin Club of Los Angeles, and seventy books submitted by thirty-six printers were examined by the jury of Willis Kerr, librarian of La Verne College, librarian-emeritus of Claremont College and a member of the Zamorano Club; Carl I. Wheat, lawyer, author and member of the Roxburghe Club; and Jake Zeitlin, bookseller and member of the Rounce & Coffin Club.

In addition to the Meyers' *Journal*, the other two which received the highest rating, are: *The Catalogue of the Estelle Doheny Collection, Part III* (designed and printed by Anderson, Ritchie and Simon); and Shakespeare's *A Midsommer Nights Dreame* (designed and printed by the Grabhorn Press).

It is interesting to note that the trade book and the fine or limited edition are almost equally represented in this exhibition: twenty-five trade books are balanced by twenty-four fine books. Special mention should be made this year of the work of Lawton Kennedy of San Francisco who designed and printed six of the total of forty-nine; all six were placed high on the list by the jury.

During the year, the books will be exhibited in many western cities.

THE GRABHORN PRESS, continuing their series of Shakespeare's plays, will soon publish *Othello*. We have seen some of the completed sheets, and believe that it will be an exceedingly handsome folio. It has been hand-set in the beautiful Franciscan type designed by Goudy for the Press, and has been illustrated in color by blocks cut by Mary Grabhorn. The paper is English handmade. The edition is limited to 185 copies, and the price is \$30.00. The previous plays in this series are: *The Tempest*, 1951; *Macbeth*, 1952; *Richard the Third*, 1953; *Julius Caesar*, 1954, and *A Midsommer Nights Dreame*, 1955. We feel sure that the Shakespeares of the Grabhorns will be accorded a place at the top; this is especially true because other finely printed Shakespeare plays are merely sets, and can not boast the individual typographic treatment given each play by the Grabhorn brothers.

DONALD C. BIGGS, one of our more active members, has written an uncommonly interesting monograph on *The Pony Express, Creation of the Legend*. It has been privately printed by George L. Harding, Lawton Kennedy and Carl I. Wheat for presentation to the members of the Roxburghe Club of San Francisco, the Sacramento Book Collectors Club, the Zamorano Club of Los Angeles, and their friends. The edition of 500 copies is illustrated with prints from the Wells Fargo Bank History Room.

MRS. MARY B. SNYDER, long a collector of Western Americana and Californiana, now manages the Rare Book Shop of the Antiquarian Bookseller in the Seven Arts Court, Carmel.

Quarterly News Letter

THE *Zamorano 80*—eighty titles which can be considered the foundation stones of any true collection of Californiana—will be on exhibit at the Huntington Library during the next few months. This is the first time that the entire list has been shown. Members may recall that in 1945 a small group of book collectors, who were interested particularly in the literature and history of California, set about to compile a list of distinguished and important books in the field of Californiana. The compilers, members of the Zamorano Club of Los Angeles, included such noted bibliographers as Robert Cowan and Henry R. Wagner. After serious thought and amiable conference, they agreed on eighty titles; the list was subsequently published in book form as the *Zamorano 80*. The visitor to the exhibit will be fascinated by such a display of first editions of these corner-stones of Californiana. For instance, there is the stocky little volume (No. CVI of Harpers' Family Library) published in New York in 1840 which is the first edition of Dana's *Two Years Before the Mast*. Mark Twain's *Roughing It* was first published in 1872, "issued by subscription only, and not for sale in the book stores." Helen Hunt Jackson's *Ramona*, as it first was printed in 1884, is included. Robert Louis Stevenson's *The Silverado Squatters* is shown along with the actual manuscript written at Mt. St. Helena and later slightly revised into the delightful essays finally printed. (The Club published this Journal, the original manuscript, as its Christmas book for 1954. There are a few copies yet available.)

MRS. ESTELLE DOHENY recently acquired the sheets of the *Novum Psalterium Pii XII* which was being printed by Brother Antoninus, O. P., at the College of St. Albert the Great in Oakland. Brother Antoninus, better recognized by Club members as William Everson, printed two beautiful books at his Equinox Press in Berkeley. The *Psalter* had been undertaken as a project by Brother Antoninus some time ago and was being printed on a hand-press at the college. For several reasons the printing had to be abandoned after the work had progressed through the 51st Psalm. In his article entitled "Printer as Contemporary" in the Summer 1954 issue of the *News-Letter*, Brother Antoninus reveals some of the trials of printing the *Psalter*. The volume was planned as a crown folio of about 300 pages printed on English Tovil handmade paper dampened. It was hand-set in 18-point Goudy New Style printed in red and black.

The completed portion of the *Psalter* consisted of thirty-six leaves. Mrs. Doheny commissioned Saul Marks of the Plantin Press to design and print a title-page, a preface by Robert O. Schad of the Huntington Library, and a foreword by Brother Antoninus. The whole work was then sent to the Lakeside Press Bindery in Chicago which is binding it in full blue morocco. Only forty-eight copies will be available for distribution by Mrs. Doheny.

THE MUSEUM OF MODERN ART, 11 West 53 Street, New York, has recently published *Twelve Fables of Aesop*, with text by Glenway Wescott and eighteen linoleum-block illustrations by Antonio Frasconi. Printed in three colors on Rives mould-made paper from hand-set Emerson type at the Spiral Press, New York, the volume is bound in boards with cloth spine. 1000 copies. (\$10; to Museum members, \$7.50).

The Book Club of California

JAMES R. PAGE of Los Angeles has just issued a descriptive catalogue of his collection of the *Book of Common Prayer* and related material.

Mr. Page began to collect prayer books seriously only a few years ago, and this catalogue is a testimony to his collecting acumen. His plan was to acquire the significant editions of the Book of Common Prayer as well as the various translations into foreign languages, and relevant material.

The 67 numbered entries in the catalogue represent selections from approximately 500 volumes ranging in date from a late fourteenth or early fifteenth century Sarum missal to a prayer book issued to commemorate the coronation of Queen Elizabeth in 1953. The first prayer book of Edward VI, the truly first Book of Common Prayer, is represented by a fine copy of the May issue of 1549. A manuscript proclamation signed by Queen Elizabeth in 1573 is one of the outstanding items in the collection. The proclamation enforces the Order of the Observance of the Book of Common Prayer.

Following the 1549 prayer book, edition after edition follows in chronological order with a descriptive text explaining the importance of each item in the sequence. Interspersed, also in chronological order, are a number of printed items relating to development of the prayer book. Attempts to suppress or change the prayer book are represented by a copy of the Directory for Public Worship issued in 1645 by the Puritans under Oliver Cromwell and the very rare abridgement of the prayer book printed in 1773 in which Benjamin Franklin had a hand.

A separate section on the prayer book in America includes the proposed prayer book of 1786 and its rarer London reprint of 1789. The story of the prayer book in the Confederate States is well illustrated beginning with the edition printed in London in 1863.

The catalogue has been prepared by Miss Dorothy Bowen of the Huntington Library staff and her descriptive notes on items have made the story of the prayer book's development a warm and human one. The volume has been beautifully printed in two colors by Saul and Lillian Marks at their Plantin Press in an edition of 250 copies. The volume is illustrated with eight collotype plates done by the Meriden Gravure Company. (There are no copies for sale).

Singing in Sunshine, now in preparation, is the second book of verse by Leon J. Richardson to be printed and published by Don Greame Kelley at his Feathered Serpent Press. To run perhaps seventy pages, the book will be handset in Centaur and in Victor Hammer's American Uncial types. Some of the 260 copies will be available, probably at \$3.

SAUL MARKS of the Plantin Press is producing a monograph on the *King James Bible*, written by E. E. Willoughby, member of the staff of the Folger Shakespeare Library. The book will contain an original leaf of the *King James Bible* and will be available early this Spring.

The Alchemy of Books, Lawrence Clark Powell's collected essays and addresses on books and writers announced in the Spring 1954 *News-Letter* is now available, having been handsomely designed and printed by the Ward Ritchie Press. (\$4.50.)

Quarterly News Letter

THE NEWBERRY LIBRARY and the University of Oklahoma Press are contemplating the republication in two editions of Prince Maximilian of Wied's *Travels in the Interior of North America* which would include reproductions of the best paintings and drawings of Carl Bodmer pertaining to the American Indian. (An indication of the importance and rarity of the work is the recent sale of a copy of the English translation of Maximilian's *Travels* (1843) for \$4500.) The two projected editions would include newly discovered and newly translated additions to the former text and color reproductions of Bodmer's originals. The republication plan is the offering of a limited Founders' Edition (two large volumes) to be financed by advance subscriptions of \$250 to \$300 for the set and the subsequent publication of a less lavishly illustrated popular edition, probably in a smaller format, (about \$10 or \$12). The Lakeside Press, 350 East Twenty-second Street, Chicago 16, invites any opinion on or expression of interest in the project. Members are assured that their replies will not imply any promise or commitment whatsoever; this invitation is merely an effort to pre-measure interest in the proposed publication.

AS AN ADJUNCT to its established book publication program, the Arizona Pioneers' Historical Society, Tucson, is issuing in limited editions a pamphlet series of special material drawn from the Holliday Collection and other collections of the Society. First title in the series is *George Oaks: Campaigner, Frontiersman, and Peace Officer*. 300 copies have been printed by Lawton Kennedy.

THE NEW DRESDEN PRESS of Hanover, New Hampshire, has announced *New Hampshire*, the first separate publication of the Robert Frost poem, title poem in a 1923 collection which won Mr. Frost his first Pulitzer Prize. Named in honor of the earliest printing office in the vicinity of Dartmouth College, where the present press is located, The New Dresden Press will concern itself with material associated with Vermont and New Hampshire. Printed at the Stinehour Press in Bulmer type on mould-made Arches paper, this appropriate initial volume is hand bound in boards. Each copy has been signed by Mr. Frost. 750 copies (\$5).

MEMBERSHIP in The Book Club of California is widespread, as shown by the geographical file recently compiled, and some of the statistics are interesting. Within the State of California, there are 109 different post office addresses reaching from Gasquet in Del Norte County to San Diego, and from Point Reyes Station to one of several points in the high Sierra. San Francisco has the most members with 243, while Los Angeles is second with only 47. It is strange that Stockton with 14 members should have more than its larger neighbor to the north, Sacramento, which only has 11, while San Diego, the fourth largest city in the State can boast of only one and Santa Barbara has no members. One hundred and twenty-seven members live outside of California in twenty-five states plus the District of Columbia and Hawaii. New York leads with 36, followed by Illinois with 12, and Massachusetts with 10. Outside of the United States are two members in Canada and one in Djakarta. However, the latter member's mail is addressed to Washington, D. C.

JOHN W. BORDEN, *Club Statistician*.

The Book Club of California

MEMBERS WITH a psychological bent can have a Freudian field day with Patricia Evans' pamphlet of *Jump Rope Rhymes*, collected in the San Francisco Bay Area and annotated and illustrated by Mrs. Evans. We observe that the diverting rhymes of the editors' rope-jumping days ("Acka-backa, Soda Cracker, Acka-backa-boo") have been supplanted by a narrative, anecdotal, and even epical type of rhyme. Consider the following, current among today's jump-rope set:

"Salome was a dancer,
She danced before the king.
And every time she danced,
She wiggled everything.
'Stop,' said the king,
'You can't do that in here.'
Salome said, 'Baloney,'
And kicked the chandelier."

Copies of this sortie into juvenile surrealism are available at the Porpoise Bookshop, 308 Clement Street, San Francisco. (25 cents, five for \$1.00.)

THE BUTLER LIBRARY at Columbia University during the past holiday season was the scene of an interesting exhibit of printing for Christmas. In addition to about twenty editions of Dickens' *Christmas Carol* and *The Night Before Christmas*, the work of several San Francisco printers was included: *Tony's Christmas* by Douglas S. Watson, printed for the Roxburghe Club by the Grabhorn Press, 1932; *Old Christmas* by George Wither, the Grabhorn Press, 1921; *Voix de Noël* by Lonis Fréchette, the Grabhorn Press, 1936; *A Ha! Christmas*, Taylor, Nash & Taylor, 1913; *Compliments of the Season* by William Sidney Porter, Haywood H. Hunt, 1919; "*Castles*" *Being Christmas Thought As Expressed by Charles Dickens*, Haywood H. Hunt, 1921; *Adeste Fideles* by Kenneth G. Merrill, designed by Albert Sperisen at the Toyon Press, 1939; and *The Cherrytree Carol*, the Toyon Press, 1941.

"THE PRINTERS' VALHALLA" is a series of books which the Printing House of Leo Hart began publishing in 1947, with George Parker Winship as editor. Four have been issued: *Daniel Berkeley Updike and the Merrymount Press* by Mr. Winship; *Isaiah Thomas, Printer, Patriot and Philanthropist* by Dr. Clifford K. Shipton; *Gregory Dexter of London and New England* by Bradford F. Swan; and *Peter Schoeffer of Gernsheim and Mainz*. These four volumes, scholarly written and excellently printed, were originally published at \$5.00 per copy, and well worth it. Now, they are being offered at \$2.00 each (the set for \$6.95) by the Chiswick Bookshop, 113 East 55th Street, New York 22. This is a "buy" which collectors dream of, and we suspect that the remaining copies will not be available long.

MISS GRACE BRIGGS, a member of the staff of the Bodleian Library at Oxford, has been an exchange librarian at the Honnold Library in Claremont, California. While there, she gave a series of six seminars on various rare-book libraries in England.

Quarterly News Letter

A NEAR-FUTURE PUBLICATION will be *Printing for Theater* written, printed, and published by Adrian Wilson. Those who have appreciated and collected Adrian's programs and announcements for the Interplayers, the San Francisco drama group, will find that in this book Adrian has written a running exposé of their production, as Adrian says, "to elucidate their various formats, extol their illustrators, and justify their imperfections (sic)." Forty-odd original programs will be bound into the book, of folio size. Set in 18 point Caslon and printed on Tovil paper, the book will be bound in leather and boards. (250 copies: \$22.50).

THERE IS NOW being established in Puerto Rico, under the directorship of Elmer Adler, a center devoted to the art of the book. An old house is being restored to display the collections, which will include reference works and as many examples of good bookmaking as can be gathered. A small purchase fund has been made available, but the most important items acquired thus far have been gifts. As all books are the property of the Commonwealth of Puerto Rico, gifts can be listed as tax exemptions. The acting director of this project, Elmer Adler (who is salary exempt), may be addressed: Box 2672, San Juan, Puerto Rico. (6c air mail postage).

THE FALL, 1955, number of *Occident*, literary magazine of the University of California at Berkeley, shows to advantage the typographic sense of Club members Alfred and Antonia Frank and the editorial acuteness of Club member William P. Barlow, Jr. Printed from handset Centaur and Arrighi types at the Franks' Pinchpenny Press, *Occident* is edited by Mr. Barlow. The quality of the poetry and fiction (and certainly the typography) in this number is refreshingly high.

A RECENT VOLUME in the "Early California Travel Series," issued by Glen Dawson, is *The American Occupation of La Paz* by Don Meadows. (Los Angeles, 1955). It has been printed by the Cole-Holmquist Press in an edition of 300 copies. The volume contains one full-page color inset and six halftone illustrations from drawings by William Rich Hutton. The drawings are from originals in the Huntington Library and have not been previously published.

AN important volume has been issued by John B. Goodman. The title is *Personal Recollections of Harvey Wood*, with an introduction and notes by John B. Goodman III. (Pasadena, 1955). The text is taken from a unique copy of Wood's recollections in the possession of Goodman. The volume has been attractively printed by Grant Dahlstrom in an edition of 200 copies, of which 100 are for sale.

WALLACE STEGNER's long-anticipated biography of John Wesley Powell, *Beyond the Hundredth Meridian*, had been published, with an introduction by Bernard De Voto, by Houghton-Mifflin. (\$6.50.)

ANDREW HORN, formerly associate librarian at UCLA, has accepted the position of director of libraries at the University of North Carolina.

The Book Club of California

JUST published by the Arizona Pioneers' Historical Society is *Jacobo Sedelmayr*, four original manuscript narratives of the mid-eighteenth-century missionary, frontiersman, and explorer in Arizona and Sonora. Translated and annotated by Peter Masten Dunne, S.J., Ph.D., of the University of San Francisco, the narratives are part of the W. J. Holliday collection of the Arizona Society and have been printed in three colors by Lawton Kennedy and bound in decorated cloth, with frontispiece, map, and facsimile manuscript page. 600 copies. Lawton personally delivered the first fifty copies for the January 29 dedication of the Society's spacious new building in Tucson and reports rapturously both on the quarters and on Arizona hospitality.

FILLING THE NEED for a translation of Arrighi's *Operina*, the first manual of the Chancery hand, *The First Writing Book* has been issued jointly by the Harvard College Library, the Newberry Library, and the Chiswick Book Shop as the second in the series of "Studies in the History of Calligraphy." In a remarkable feat of calligraphy, John Howard Benson has written the entire translation, introduction, and notes in Chancery script, the English version corresponding with the original text in layout. Included is a full facsimile of the Italian text taken from a fine copy of the first edition. The 300 copies, on Arches all-rag paper, have been reproduced by offset lithography at the Meriden Gravure Company.

"... how the little black marks ever got there on the page..." is the theme of an entertaining and instructive new book by Beatrice Warde (alias Paul Beaumont): *The Crystal Goblet*, sixteen essays on typography. B. W., an authority in this field, writes with humor, exuberance, and the sparkle of a "crystal goblet." She causes us to discover our typographic world anew, talking—in a delightfully informal manner—about training in taste, the origin and nature of the book, architecture, and lettering, the typography of the *Bible*, book design, and many other fascinating subjects.

PERTINENT to the 250th anniversary of Benjamin Franklin's birth, Yale University Press has just published *Mr. Franklin, A Selection From His Personal Letters*. This handsome book was printed at The Lakeside Press in Chicago. These letters have been drawn from *The Papers of Benjamin Franklin*, a new edition of his writings now in process under the sponsorship of the American Philosophical Society and Yale University.

SAUL MARKS of the Plantin Press (Los Angeles) is now printing for The Limited Editions Club a translation of an early workbook of Guatemala-Indian legends, *Popol Vuh*, "Book of the People," believed to be one of the earliest books written on this continent. Recently printed in book form by the Plantin Press is a speech by Elmer Adler before the Rounce & Coffin Club; entitled *On Books*. \$2.00.

WARD RITCHIE PRESS is now working on a book by Robinson Jeffers, entitled *The Loving Shepherdess*. It has been designed by Merle Armitage. The edition is limited to 115 copies and will be published by Random House.

Quarterly News Letter

THE HUNTINGTON LIBRARY opened in January an exhibit to commemorate the 250th anniversary of the birth of Benjamin Franklin. The exhibit includes books, manuscripts and prints from the large collection of Franklin material now in the Library.

Latest publications of the Huntington Library, which are available from the Publications Department, Huntington Library, San Marino 9, are:

1. William Hertrich, Curator Emeritus of the Huntington Botanical Gardens. *Camellias in the Huntington Gardens, Observations on their Culture and Behaviour and Descriptions of Cultivars*. Volume 2. It has 270 black and white plates, 3 color plates, 399 pages, and the price is \$10.00.

2. *A Mormon Chronicle. The Diaries of John D. Lee, 1848-1876*. Edited and extensively annotated by Robert G. Cleland and Juanita Brooks. 2 volumes, 824 pages. \$15.00.

These two volumes contain 5 heretofore unpublished diaries of Lee who took an active part in the Mountain Meadows Massacre of 1857.

3. Edwin R. Bingham. *Charles F. Lummis: Editor of the Southwest*. 200 pages \$5.00. This book, a study of Lummis and his magazine *Outwest*, is a major contribution to the social history of Southern California.

THE MONOTYPE COMPANY's calendar for 1956, printed by John Anderson, has Benjamin Franklin as its subject. We understand that members may obtain copies by writing to the company, Monotype Building, Philadelphia.

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The Huntington Library

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Available from your local bookstore or from our Publications Department.

THE MAKING OF THE KING JAMES BIBLE. By Edwin E. Willoughby. With an original leaf from the Great "She" Bible of 1611. 290 copies printed by Saul & Lillian Marks. Published by Dawson's Book Shop. 1956. \$15.00

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